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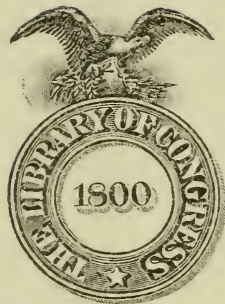
THOMPSON'S DRILLS AND MARCHES



By
PHOEBE THOMPSON.

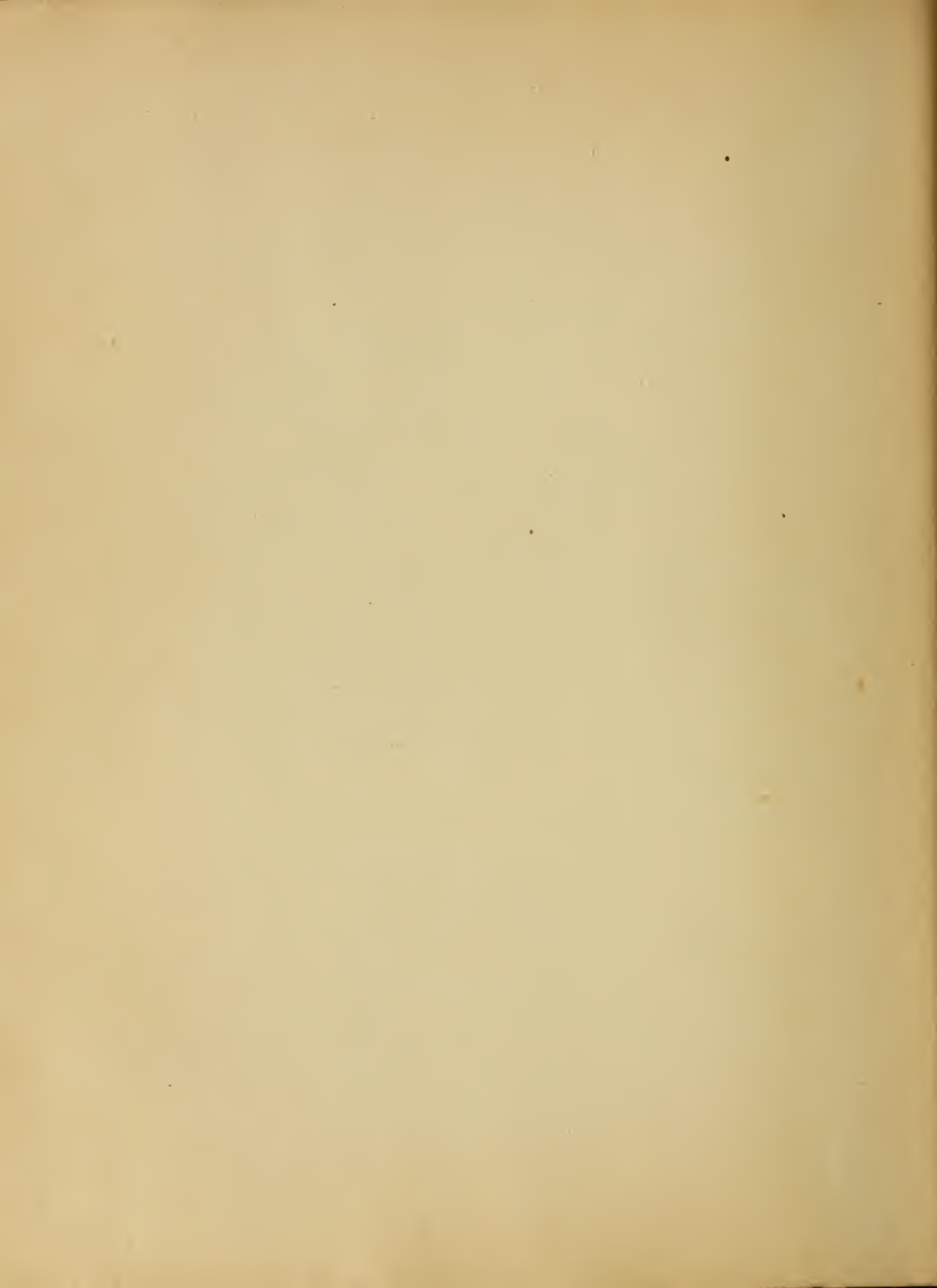
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1892



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THOMPSON'S DRILLS AND MARCHES

CONTAINS:

Doll Waltz, Dude Drill, Wand Exercise, Handkerchief Flirtation
Drill, Shaking Quaker Drill, Fairy Hoop Drill, Thanks-
giving March and Exercises, Christmas Exercise
and Drill, May Queen March, Imitation
Dumb Bell Exercises.

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Thompson, Phoebe
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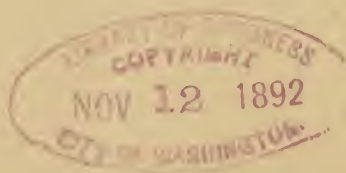
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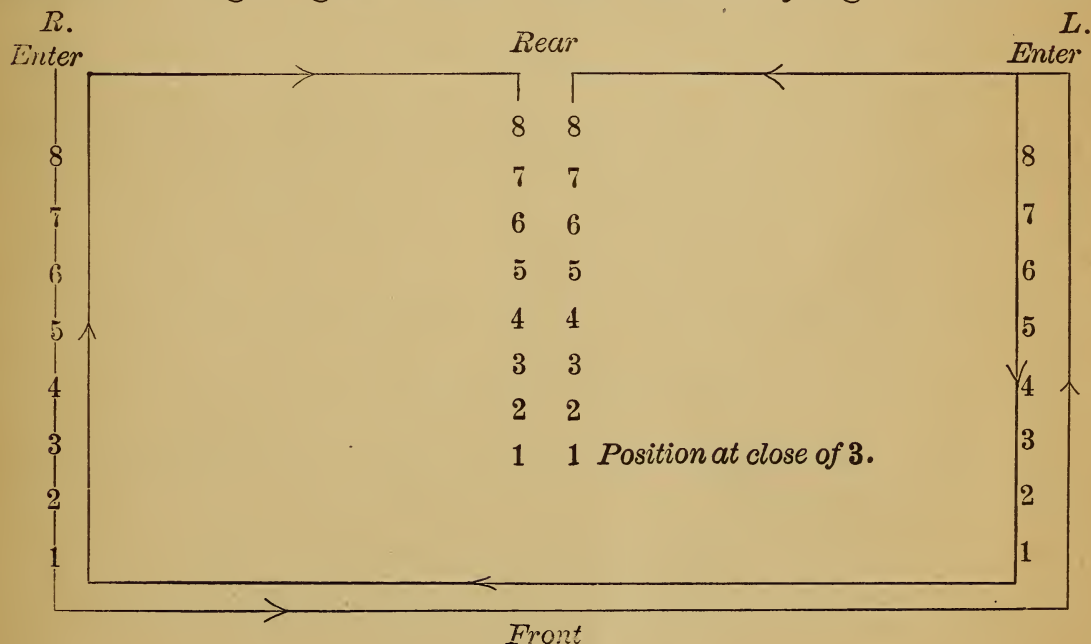
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DOLL WALTZ.

Sixteen Little Girls. Costume: Pink Tarleton Dress, Blue Nurse Cap, Blue Rosettes on Slippers, Blue Doll Dress.

1. Eight girls enter from right of stage, carrying dolls on right shoulder, supported by right-hand. Left arm akimbo. Eight girls enter from left carrying dolls on left

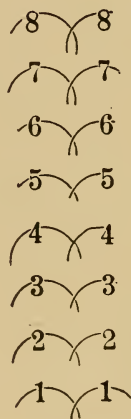


Doll Waltz—Close of 3.

shoulder supported by left hand. Right arm akimbo. Waltz to front, across front, right division on the outside, pass each other, down the sides, across back to center, form couples, join inside hands, waltz step to front of stage.

2. Drop hands, separate, right division to right, left division to left, down sides, meet at back center.

3. As the couples are formed at the back, change dolls to the other shoulder, so that they will be on the inside. Pass to front, first couple stop at front, second couple behind first and so on marking time with feet.

*R.**Rear**L.**Front*

Doll Waltz—Close of 4.

4. Face inward by forming an arch by holding dolls overhead alternately.

5. Rear couple come through the arch to front. Separate right and left. Second couple same, taking position in front line.

6. Third and fourth couples form a second line behind the first so that faces may be seen.

7. Fifth and sixth couples form a third line directly behind the first.

8. Seventh and eighth couples a line directly behind second line.



Doll Waltz—Fig. 3 after 8.

9. Make all changes on the last beat of the measure. A march may take the place of the waltz. The waltz being much more difficult as well as much more attractive.

10. One measure, bow low to audience. Rise on next measure. Dolls held with both hands placed on floor standing.

11. Face by couples, bow to partner presenting dolls as in 10.

12. Face front holding dolls as if putting to sleep in arms. Waltz slowly sidewise to the right through six measures more if the stage permits. Stationary one measure only marking time.

13. Repeat 12 to center again. Stationary one measure.

14. Reverse dolls, repeat 12 to left.

15. Repeat 13.

16. Repeat 12 to rear of stage. Bow low one measure. Rise one measure holding dolls straight in front with both hands perpendicular. Come to front.

17. Dolls on right shoulder close to the face, head turned to right one measure.

18. Same on left shoulder.

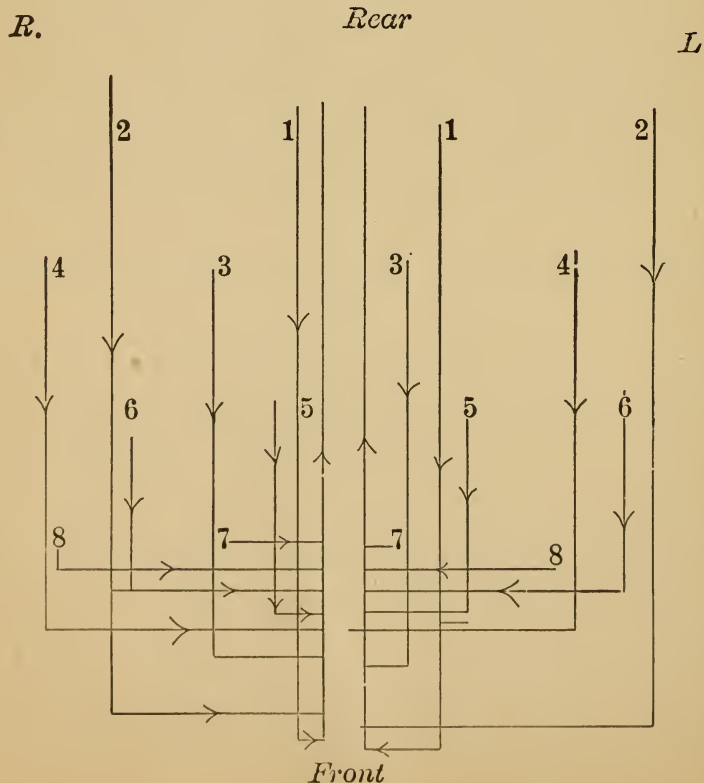
19. Hold with arm as if putting to sleep, patting softly, saying sh! sh! three measures.

20. Reverse to left arm, repeat 19.

21. Hold erect in front one measure, looking cross, shake violently one measure.

22. Stamp foot impatiently one measure.

23. Take in both arms, head to right, swing gracefully low in front from right to left three measures.



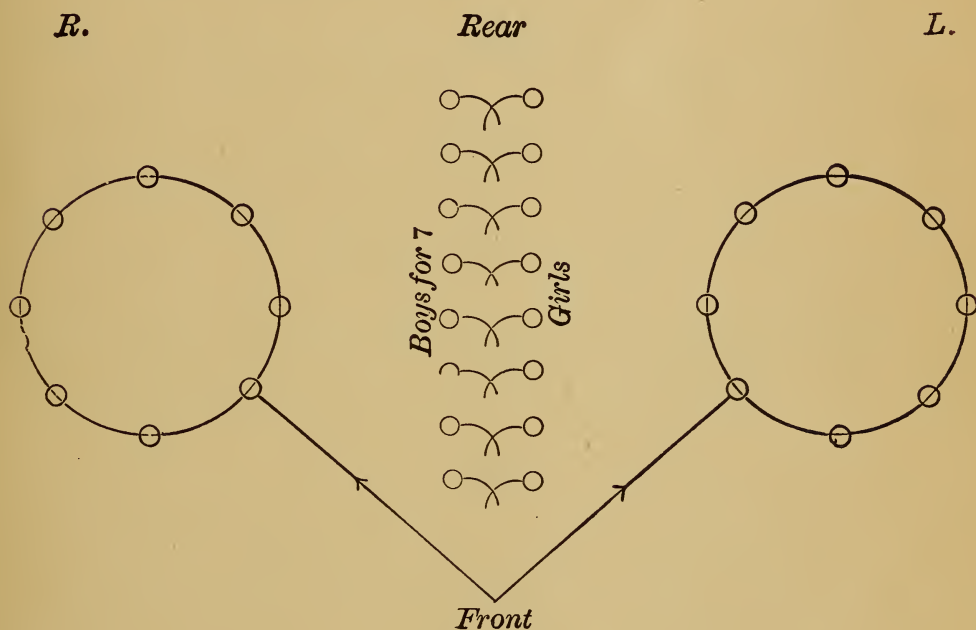
Doll Waltz—for 25-26-27.

24. Reverse, repeat 23.

25. First division dolls in right hand, left division dolls in left hand. Girls at ends of first row pass to center, face the rear and pass to rear followed by second couple.

26. Second line same as 25.

27. Third and fourth lines same as 25.



Doll Waltz—Close of 28.

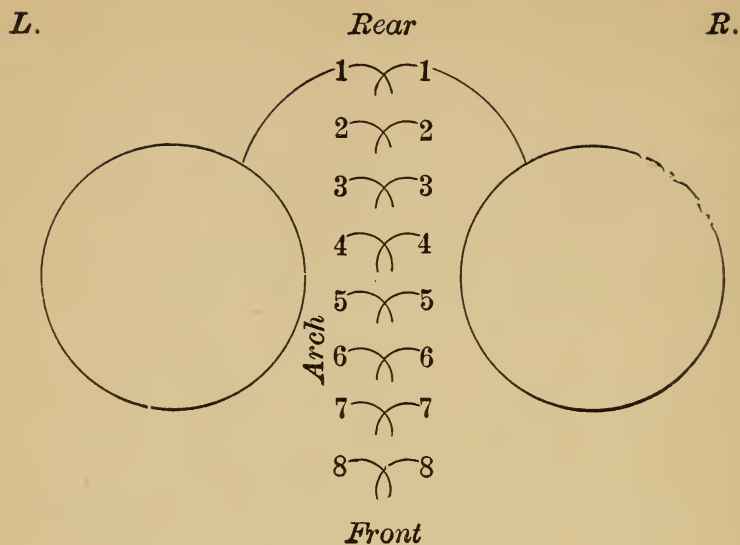
28. Pass from back so as to form two circles, holding dolls high with faces to the audience.

29. Form couples, beginning at rear some distance apart, make an arch.

30. Lower dolls facing each other, present dolls in front.

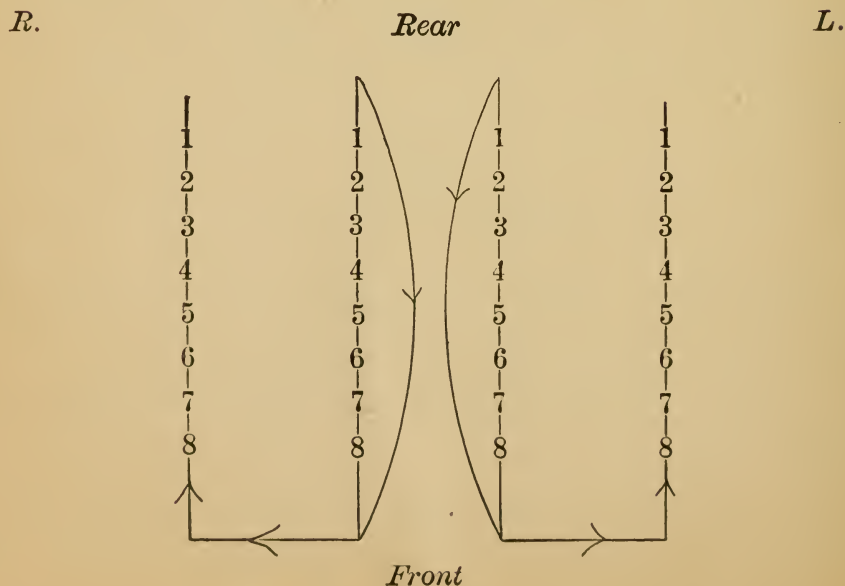
31. Kiss doll of partner alternately face front, holding dolls high as before to form arch.

DOLL WALTZ.



Doll Waltz—Close of 31.

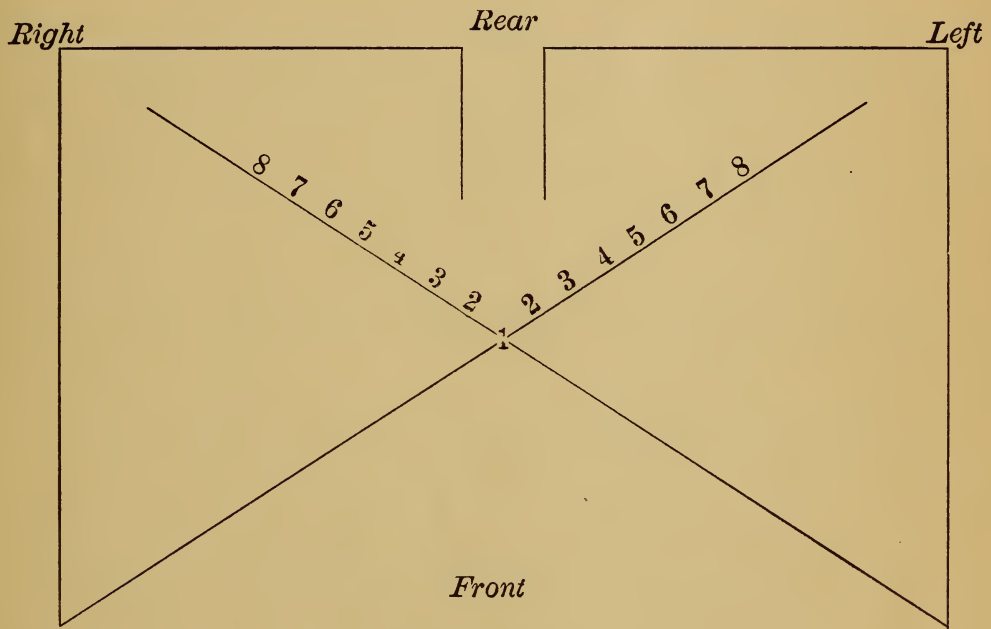
32. Come through arch as in number 5, right division to right, left division to left; pass to back corners.



Doll Waltz—Close of 32.

33. Turn and pass diagonally, crossing in center to front corners; pass to rear, pass to front up the center.

34. Two couples kneeling as low as possible, next two couples kneeling upright, next two standing so as to bring the heads just above the second line, fourth line standing behind these. Incline the heads to right, eyes closed as if



Doll Waltz—33.

going to sleep three measures; same to left three measures. Change dolls to correspond, placing close to face.

35. Curtain may be drawn here, and with colored lights make a very pretty tableaux to close the exercise, or

36. Stand with dolls as in 1, form couples separating as 2.

37. Cross at back, pass off at sides near rear.

DUDE DRILL.

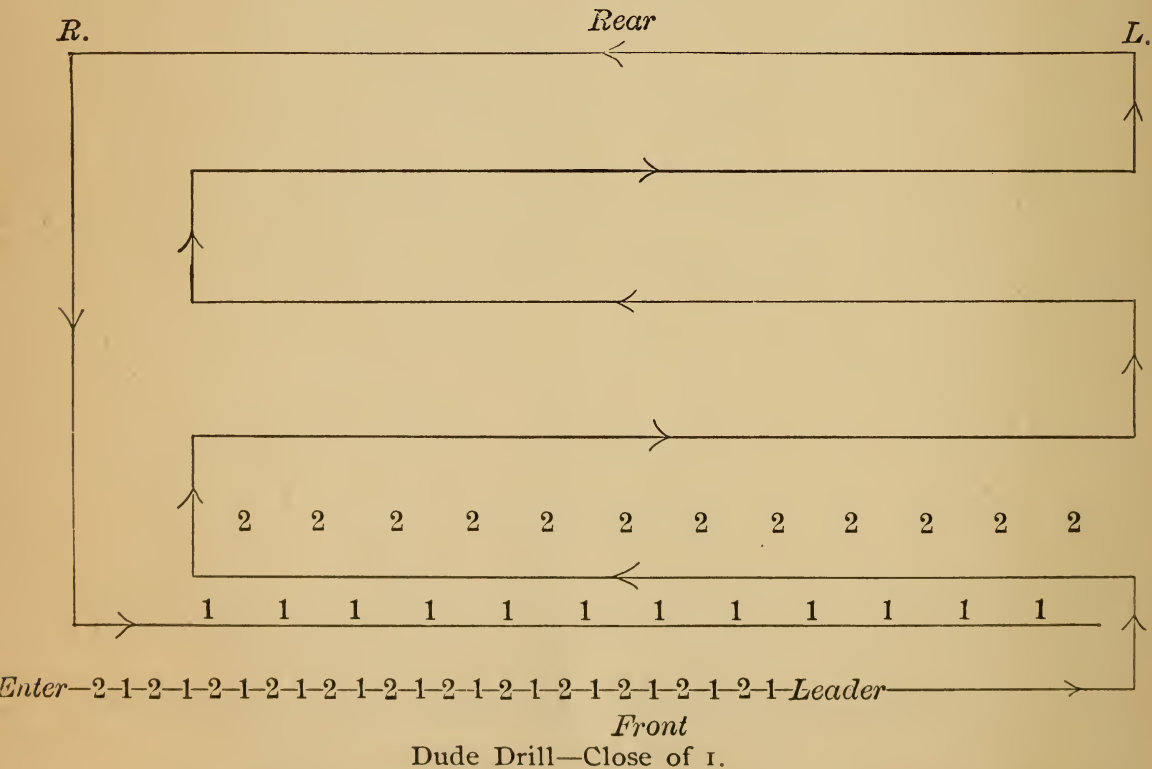
Twenty-five Boys, or any odd numbers. Costume; Dress Coats, Plug Hats, Canes.

Hats may be made by covering a pasteboard foundation with sateen.

Divide into Two Sections, Odd Boy acting as Leader.

Hats on Heads. Canes in Right Hand.

1. Leader enters from right, near front, followed by single file, ones and twos alternating. March across front,



turn squarely, march back to right side and so continue until rear of stage is reached, leader facing right of stage.

March up right side to front, across front to left side. Leader gives command to halt. At the command face all face audience. At position, twos fall to rear one step thus forming two alternating rows.

2. Make the changes on the fourth beat, unless mentioned otherwise. Change canes to left side under arms one measure.

3. Raise hats, salute audience with low bow one measure, rise one measure.

4. Change canes to right hand one measure. Place end of cane to lips one measure. Extend toward audience one measure as if throwing kiss, at same time lifting hat from head with left hand.

5. Whirl canes in right hand swiftly through two measures.

6. Drop point of canes to the floor one measure.

7. Stand inclined a little to the left, remove hat with left hand and vigorously fan two measures.

8. Replace hats one measure.

9. Change canes to left hand one measure.

10. Repeat 5 left hand.

11. Repeat 6 left hand.

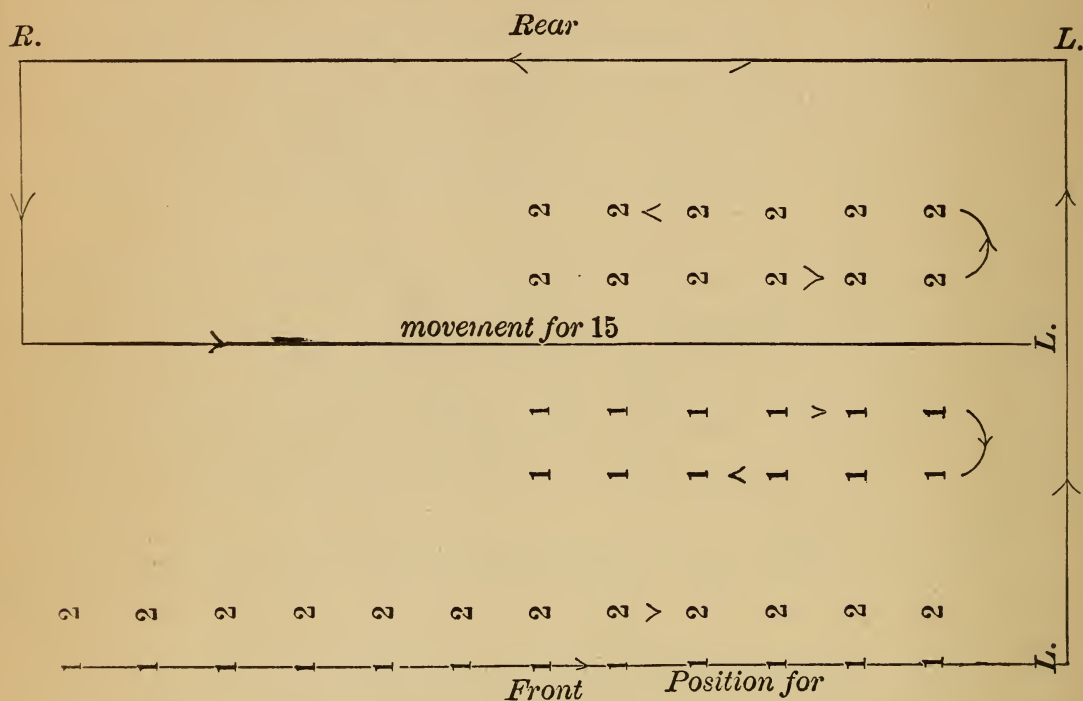
12. Repeat 7, hat in right hand.

13. Replace hats, change canes, to right one measure. Shoulder canes on right shoulder one measure.

14. Command "face," both divisions face left of stage, twos stepping into position beside the ones double file.

15. March in double file to rear of stage, across back, up right side to middle. Leader turns and marches back-

ward, stopping at the left, gives signal for the lines to separate right and left; counter march five times.



Dude Drill—14 and 15.

16. Signal halt! double file two feet apart.

17. Face twos, take one step to their left while facing to alternate with the ones.

18. One measure, lower cane, point on floor. Second measure, twirl carelessly. Next measure, twirl.

19. Hat on left side of head two measures. Hold lapel of coat with left hand bending right knee, standing on right toe in lounging attitude.

20. Change cane to left hand one measure. Hat on right side one measure.

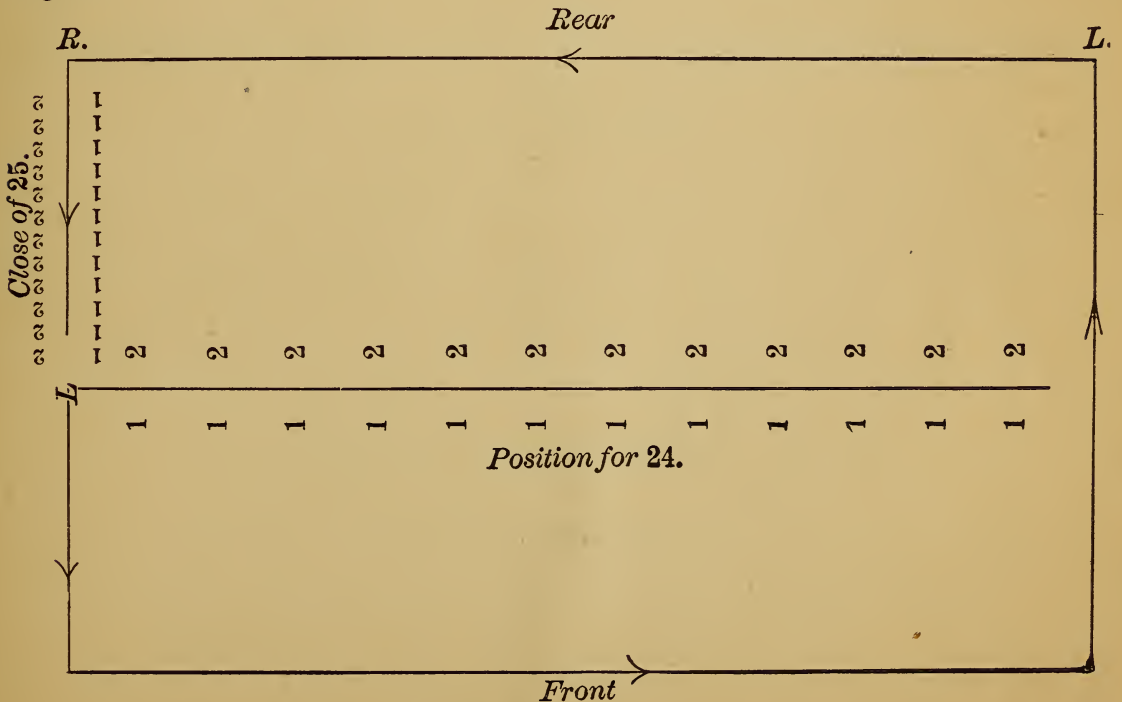
21. Repeat 19, reversing.

22. Cane under left arm one measure. Hat on back of head as if very warm. Right hand take handkerchief from from back pocket, wipe face two measures.

23. Replace handkerchief one measure. Hat on right side of head one measure. Cane in right hand one measure Drop on left knee one measure. Position for shooting one measure. Rise one measure. Hat in proper position one measure with point of cane on floor.

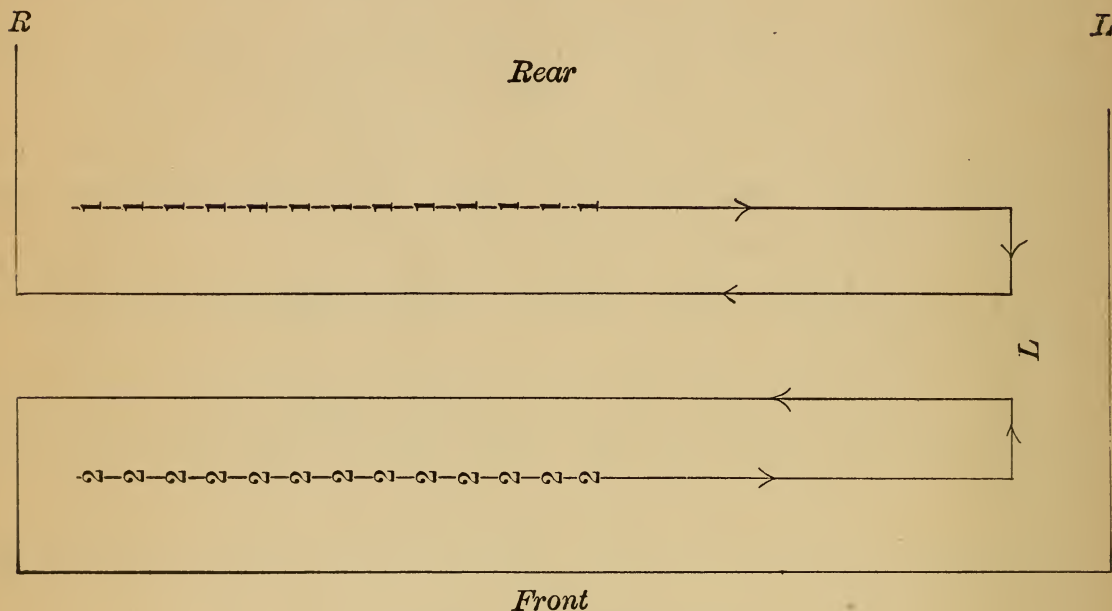
24. Command face right, twos stepping beside the ones, double file.

25. March double file around the stage: then down the left, across the back, up the right side to the center of the right.



Dude Drill—24 and 25.

26. Open file to the left, fall in in the center, back to right. Ones pass off the stage toward the right. Twos to the left, followed by the leader.

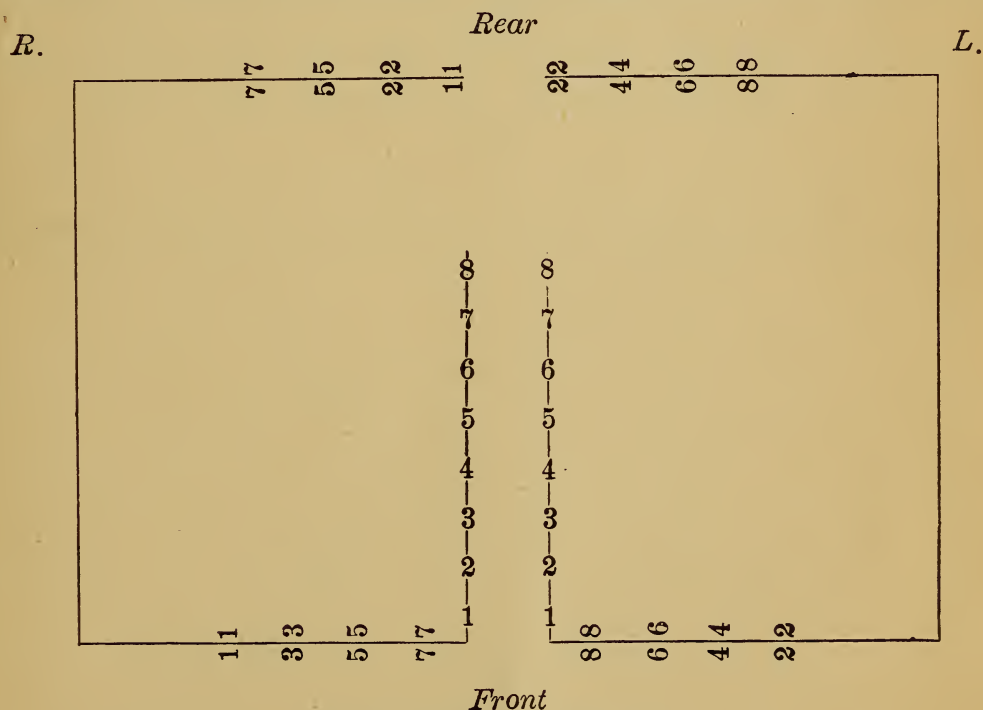


Dude Drill—After 26.

WAND EXERCISE.

Seventeen Small Boys dressed in Blue, White or Pink Suits, trimmed with Gold paper designs. Tiny Skull Caps of Gold paper. Wands two and one-half feet long, covered with Gold paper.

1. Wands held high overhead. Leader trips in from right of stage across the back to the center, up the center to the front. Drop on one knee. Kiss right hand to the audience.



Wand Exercises - After 2.

Face rear, holding wand perpendicular in right hand.

2. Eight boys enter from right at the rear. Eight enter from the left, all holding wands in both hands above heads.

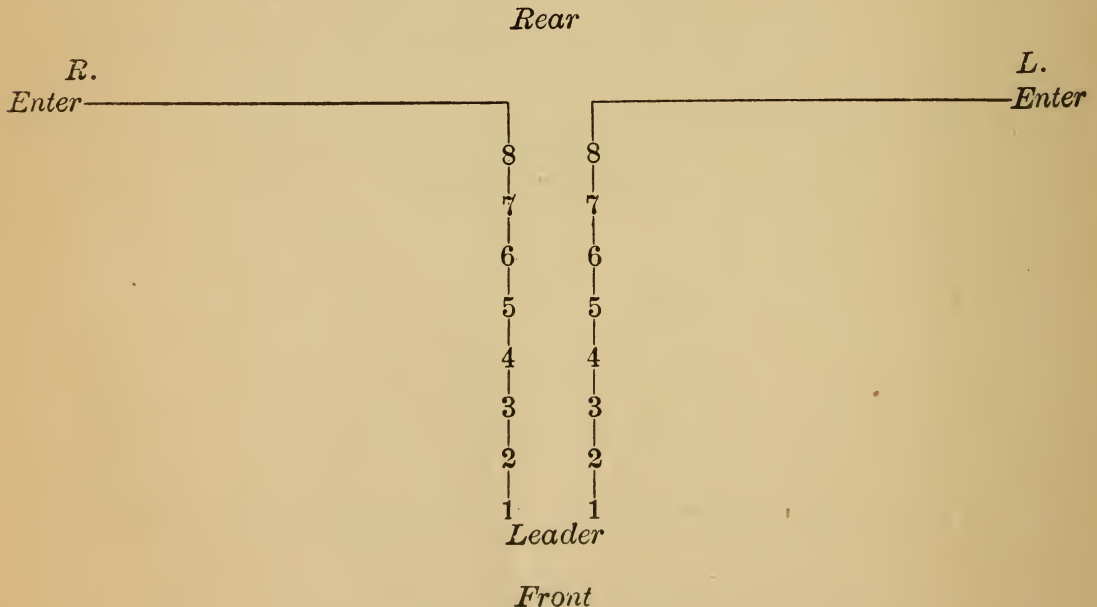
Trip to the center. Form couples and trip up center to the front.

3. The leader signals with his wand parting the couples right and left. Each line facing the rear, skip to rear, turn at rear, back to front, return to rear, each time going farther from the center.

4. Repeat 3 until sides of the stage are reached.

5. Down sides, across back to center again.

6. Signal to change wands, drop in front swinging from right to left, up the front, first couple to right, second couple to the left and so on. Across front, down sides to center of rear. Form by fours at rear, come toward the front.



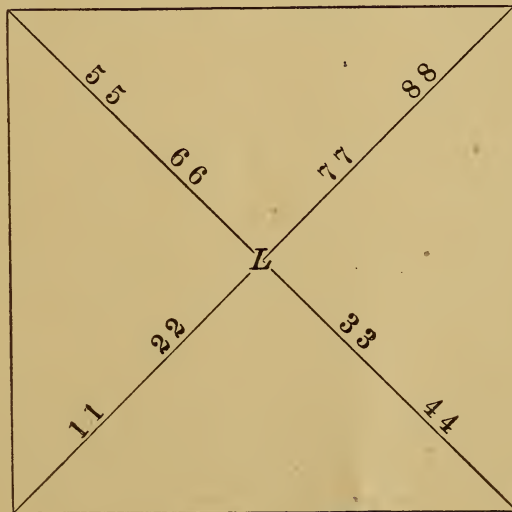
Wand Exercises—For 6.

7. Leader advances to the center and faces the audience. First four pass to the right obliquely toward front from leader. Second four to the left. Third four stop behind

obliquely to right rear. Fourth four to left rear making an oblique cross. Keep feet marking time until the figure is completed.

8. One measure drop on knees. One measure present wands to right of audience. One measure present wands to left of audience. One measure rise, wands in right hand extended horizontal, rotate the wheel twice.

9. Stop rotating so as to face the audience in two rows, the leader steps a little in advance. One measure bow very low to audience. One measure rise. Six measures retreat backward to rear of stage. Six measures advance to front. Bow again.

*R.**L.**Rear*

5 5

6 6

7 7

8 8

1 1

2 2

3 3

4 4

*Position for 9**Front*

10. Left arm akimbo, wand in right hand, extend to right and whirl two measures.

11. Repeat with left hand.

12. Place wand in front holding in both hands on one measure, on breast on one of next measure, on head on two of measure, back of neck on three, top of head on four. Next measure one on breast, two in front, three on chest, four on head, next measure one on neck, two on head, three on chest, four in front.

13. Holding wands obliquely to the left with both hands. On one extend right foot to right touching on toe. Two return to position, three to right again, four back to position.

14. Repeat 13, wands to the right, using left foot.

15. Holding wands extended obliquely to the front repeat 13 to the front.

16. Repeat 14 to the front.

17. Repeat 13 to the rear.

18. Repeat 14 to the rear.

19. One of measure on chest. Two of measure on head. Three of measure on neck. Four of measure oblique on back.

20. Back row step to front, taking places alternately with front row. Leader passes to the right followed by the others. Pass off at the left rear of stage. If preferred the stage may be left by reversing No. 1.

SHAKING QUAKER DRILL.

Seven Boys and Seven Girls ; Boys Dressed in Long Coats, White Vests, Long Pants and Wide Brimmed Hats ; Girls Dressed in Quaker Gray Dresses, Plain Skirts Touching the Floor, Plain Waist, Long White Apron, Large White Handkerchiefs on Shoulders and Crossed in Front ; White Quaker Bonnet.

Throughout this exercise observe the most exaggerated rigidity of muscles, motion and expression.

1. Boys enter from the right at the rear; girls from the left; march very slowly, short steps, on heels first. Do not bend knees, firmly put right foot forward on two, and left on four; head perfectly stiff, hands at sides, palms toward front with fingers apart, thumbs horizontal. As the couples meet in the center, rise on the toes on two of measures, down on heels on four. Next measure, bob heads on two, jerk back to position on four without moving body; next measure, bend forward horizontal from waist on two, rise with a jerk on four. Changes on fourth beat unless otherwise stated.

2. Turn squarely to front, one measure, march up to front, keeping exact time with partner. When the front is reached jerk heads toward partner's as if stealing a look, jerk back again at being discovered, just at the point of separating right and left.

3. March across the front, down sides, pass at the back, jerking heads as partners are passed, as in 2. Pass in front

SHAKING QUAKER DRILL.

down sides, across back to center, turn toward center. Couples turn squarely to front.

4. First couple come toward front saluting audience as in saluting in 1. Take places on the front row some distance apart as leaders.

5. Second couple after saluting in same manner pass to right forming a second line. Third couple to the left, fourth couple in center of second line.

6. Fifth couple to right of third line; sixth couple to left, seventh couple in center of third line. After saluting the couples move backward to their places. Alternate that faces may be seen.

*R.**Rear**L.*

5

5

7

7

6

6

2

2

4

4

3

3

1

1

Front.

Shaking Quaker Drill—Fig. 1.

7. Altogether salute audience as in 1.

8. Turn back of hands to front thumb against sides.

9. Boys jerk heads in direction of partner, with a very admiring expression, at the same time striking each beat with ends of thumbs against sides, two measures.

10. Girls same as 9. Boys jerking heads in opposite direction, at the same time drawing down corners of the mouth as if ashamed of being caught.

11. Repose in this position two measures, while girls jerk heads in opposite direction with a conscious look as if saying, "we saw you," swing thumbs at same time.

12. Next measure, boys jerk heads again with an inquiring loog; remain through two measures, while girls jerk heads, and seeing boys have not turned make face and frown.

13. Next measure, boys jerk heads, purse up mouth as if ready to whistle while thumbs remain stationary, at same time girls jerk in opposite direction, pursing up mouth with expression, "how do you like that?"

14. Next measure, both jerk heads to see what the other is doing, and jerk back looking astonished.

15. Repeat 14 looking complacent.

16. Repeat 14 looking admiringly.

17. Repeat 14 breaking into a broad grin swinging thumbs.

18. Change palms to front one measure, repose one measure; next measure, extend hands straight in front, palms vertical.

19. Extend in same position to right one measure, to left one measure in front one measure, down at sides one measure.

20. On two of next measure, bend body forward not bending knees and strike knees with palms of hands; rise on three and four extending palms of hands straight in front.

21. Repeat 20 twice.

22. Hands as in 1. Rise on toes on two of measure,

down on four, courtesy, bending knees only on two, rise on four, bob heads one measure, bow one measure.

23. March backwards six measures, and repeat 22.

24. Repeat to front 23.

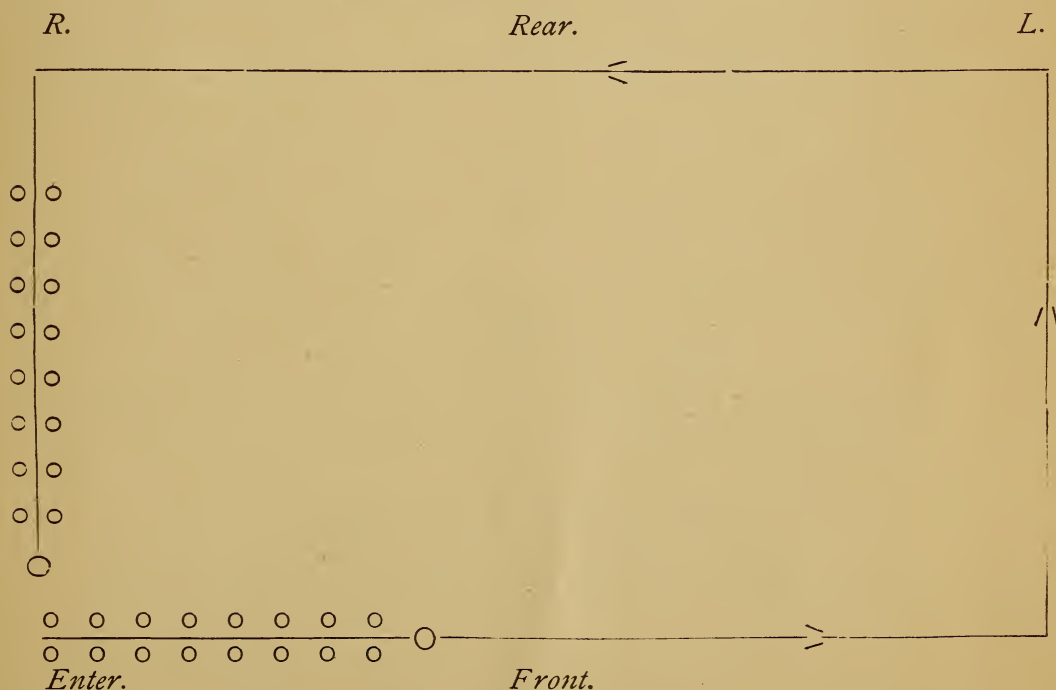
25. Couples step sidewise to bring nearer together. First couple march to the right keeping faces toward audience, fourth couple next, seventh couple next, third next, sixth next, second next, fifth next. Each couple stepping squarely to the front. March down right side to rear center, come up center, separate at front and march off stage from front entrances.



FAIRY HOOP DANCE.

Small children; nine girls, eight boys; odd girl for leader. Costume, Girls—white tarleton dresses with gold stars; short sleeves and low in neck; wreath of stars on head; hoop wound with gold paper; bow of pink ribbon. Boys—knee pants; pink tarleton or cambric fancy jacket covered with silver paper stars; skull cap of the same; hoops wound with pink; bow of white ribbon. Leader wears a crown of gold. Hoops about one foot in diameter.

1. Leader enters from right front of stage, followed by couples, tripping in as light and airy manner as possible, holding hands lightly; boys hoop high in right hand; girls same in left; faces toward audience.

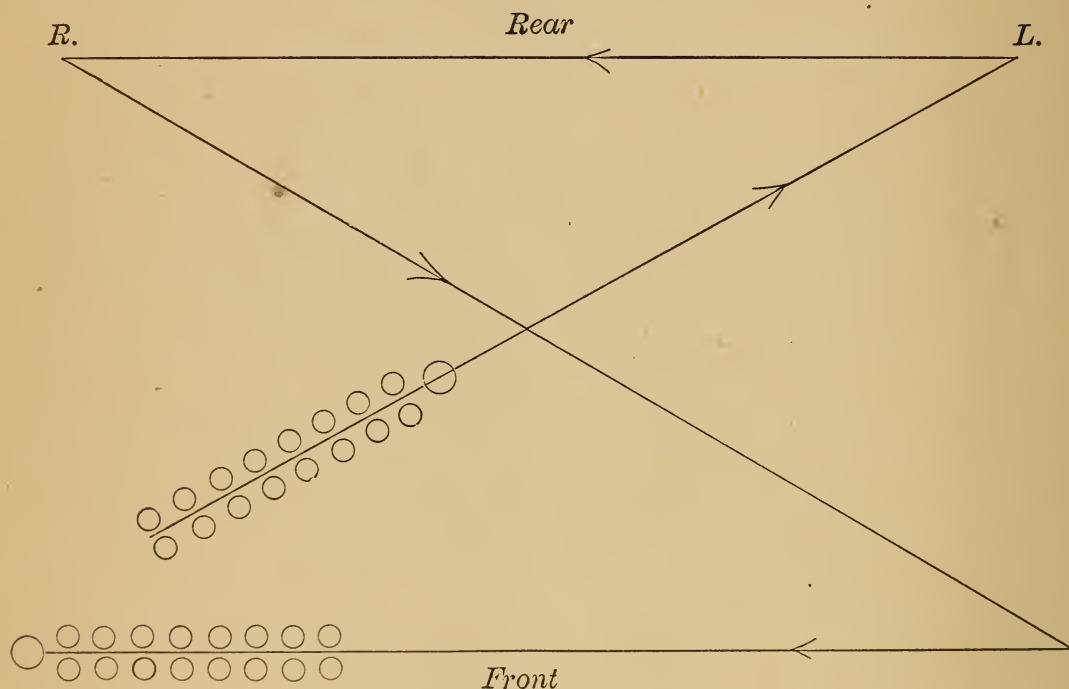


Fairy Hoop Dance—Fig. 1. After 3.

2. Across front, around to rear, across rear to right, up right to front right corner.

3. Repeat twice.

4. Diagonally to rear left, across back to rear right, diagonally to front left, across front to right front.



Fairy Hoop Dance—Close of 4.

5. Drop hands, hold hoops at sides, girls wheel pass back to left in front of line, boys pass on down right, lines pass in rear center.

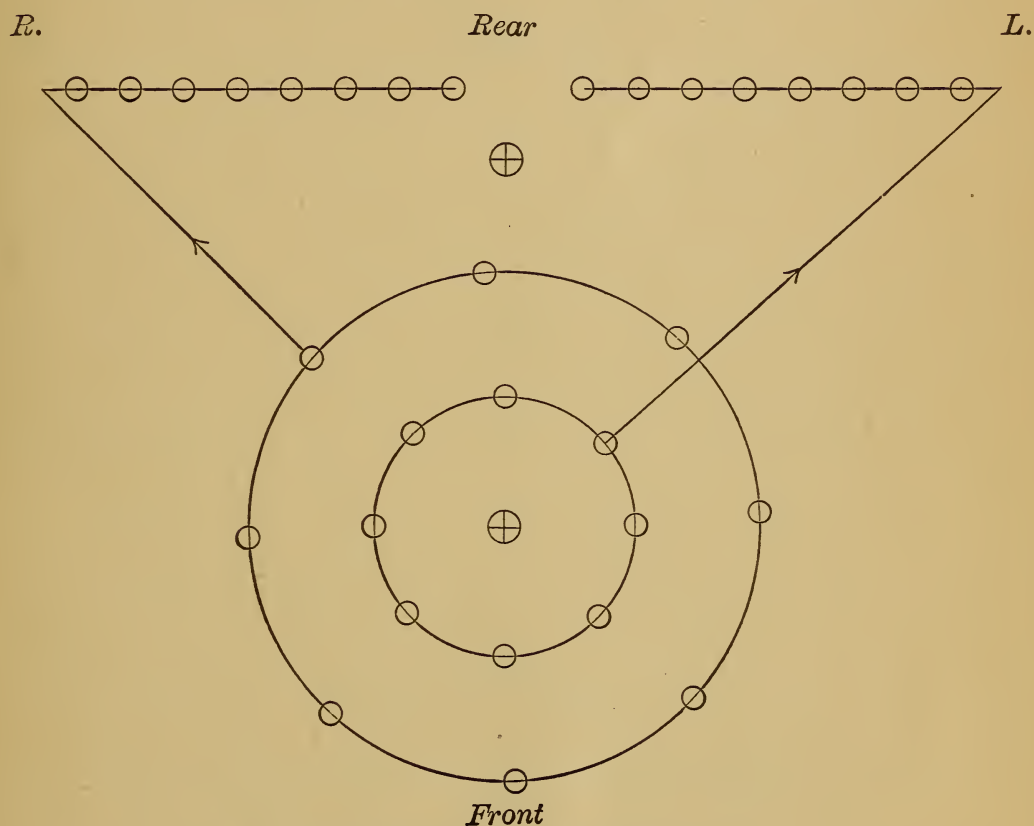
6. Pass around stage twice and at rear corner turn and pass diagonally, lines through each other alternately, back to rear center.

7. Form couples, leader stop at front, gives signal by raising her hoop, raise hoops in center making an arch, keep feet tripping all the time.

8. Last couple come through the arch, other couples the same, form circles, boys to right, girls to left.

9. Trip around three times.

10. Boys form circle outside, girls inclosed circle moving in reverse directions. Trip around three times.

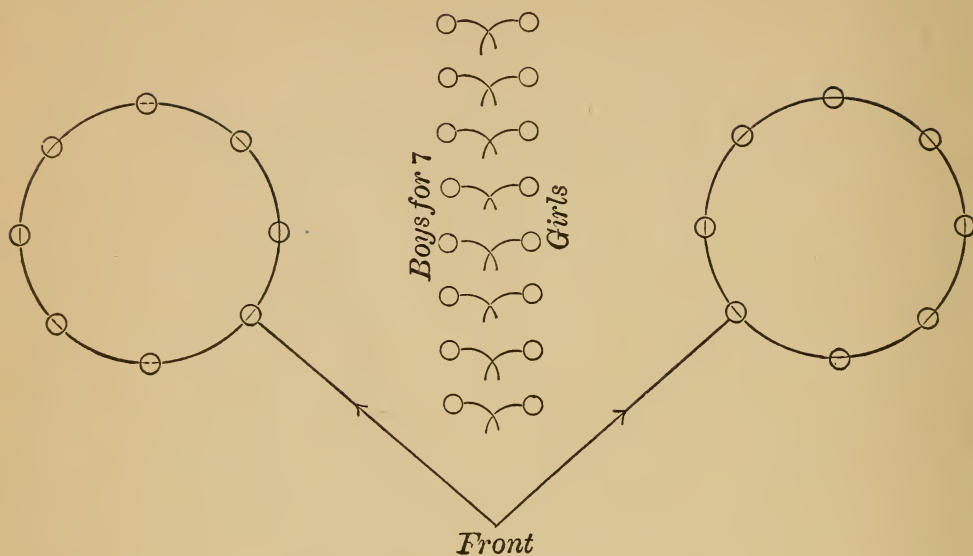


Fairy Hoop Dance—Close of 11.

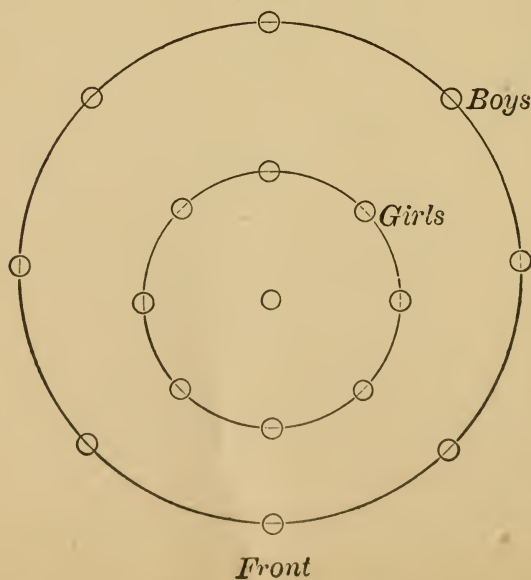
11. Break circle, pass to rear center, leader takes position in middle of stage.

12. First couple trip around, hold hands, to back right of center of the stage, second couple left, third right, fourth left, form squares facing inward.

FAIRY HOOP DANCE.

*R.**Rear**L.*

Fairy Hoop Dance—Close of 9.

*R.**Rear**L.*

Fairy Hoop Dance—Close of 10.

13. Fifth, sixth, seventh and eighth in same manner, in front of the others. Signal by leader.

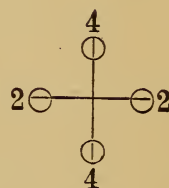
14. Crossing hoops in center, take hold of partner's hoop, swing back and forth horizontally through three measures.

R.



Rear

L.



Front



Fairy Hoop Dance—13 to 19.

15. Girls on outside of squares drop hoop of partner and trip to next group, and repeat 14.

16. Boys on outside change partners same manner.

17. Repeat 15 by girls in inside of squares.

18. Repeat 16, boys inside squares.

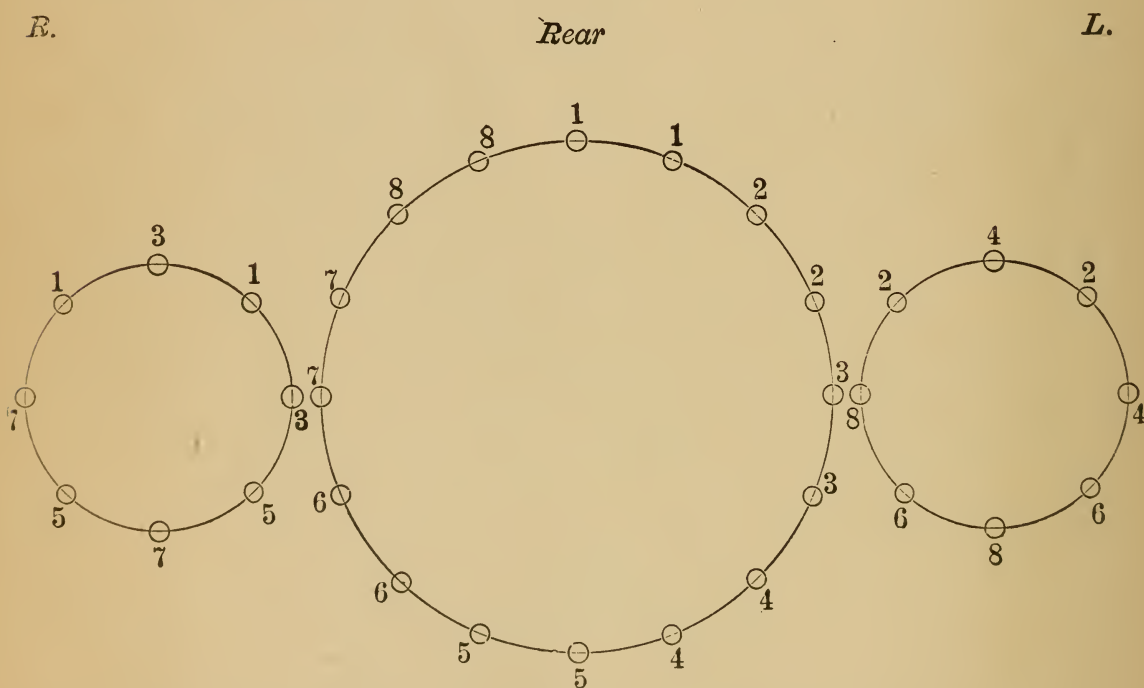
19. Each group taking hold of hoops trip around in a circle through four measures.

20. Two squares on left form a circle.

21. Two on right at the same time, trip around through three measures.

22. Form one circle and trip around six measures.

23. Breaking circle all hold hoops over head, and tripping backward in careless irregularity, pass off the stage from different entrances.



Fairy Hoop Dance—Close of 23.

IMITATION DUMB BELL EXERCISE.

Eighteen boys and eighteen girls or thirty-six of either. Dress—National colors, bunting. Six boys in red, six in white, six in blue; six girls in red, six in white, six in blue. Skull caps to match suits may be worn. Bells are made by stuffing with cotton, balls covered with the color of the dress worn. Put the ball on each end of a stick with room enough between for the hand, each child having a pair. Right means right of children when facing the audience.

1. Boys enter from rear at right, girls at left, in following order, making six sections: boys—red, blue, white; girls—white, red, blue. When the two lines meet in the center, at a signal from the pianist, the whole line face front, join hands, holding bells high; march with rather brisk step to the front. All bow together at another signal, march backward to rear of stage, drop hands, repose one measure.

2. Lines pass each other, girls passing in front; march once around the stage meeting at the back.

3. Form couples, march up center, holding bells high. Separate at front, march around, meet again at the back center.

4. Single file up the center, falling into line by sixes, according to colors, boys in red first, girls in white, boys in blue, girls in red, boys in white, girls in blue. First three sections turn to the right, march, turn at right corner, march toward a point, (marked on floor) turn to center front, making a triangle, all facing front. Next three sections the same to the left.

Repose two measures; red section pass up sides to front in front of white and blue, face front, remain in that triangle two measures, white sections fall in line about two feet behind the red line, blue sections form a third line; signal—second and third lines step to right forming a diagonal line that colors may be better seen. Arms at side facing front far enough apart for two children to step in between each two.

8. One of the measures hands on chest; two, on shoulders; three, on head; four, vertical above shoulders. One of next measures, on head; two, shoulders, three, chest; four, at sides.

9. On four of next measures, on chest; one of next measures extend hand horizontal to right; two, back to chest; three and four, repeat one and two. Next measures same with left hand; next measures same with both hands.

10. Repeat nine from shoulders.

11. Repeat nine from top of head; drop hands at side one measure; repose one measure.

12. Left hand akimbo, right hand to right, extended high, moving hand up and down on each beat, at the same time stepping in time toward right three measures. Repose one measure, back to center three measures, repose one measure.

13. Repeat twelve, changing to left.

14. Signal, all face right, each section of three, join hands, holding high, face around, marching into line, the red line simply marking time and facing front again; two measures; rest one measure.

15. Signal, drop hands, face left one measure, left hand akimbo, right holding bell high, leader in red turn to right, marching in front of line, turn at right of stage, march down right side to center, turn, march across center to left, turn down left side to rear corner, across rear to right rear corner, up right side, across front; when leader reaches the point from which he started, stop, marking time; rest of line stop also.

16. Signal, all face front one measure; join hands as in fourteen, three measures; march backwards until in position, three abreast; stationary, one measure.

17. March by threes once around stage to starting place at right front corner, march on again to center rear of stage, come up center, separate at front center, first section to right, second to left and so on; march around to rear center again, join sections to form sections of six, march to front; signal drop hands at sides, taking position about three feet apart.

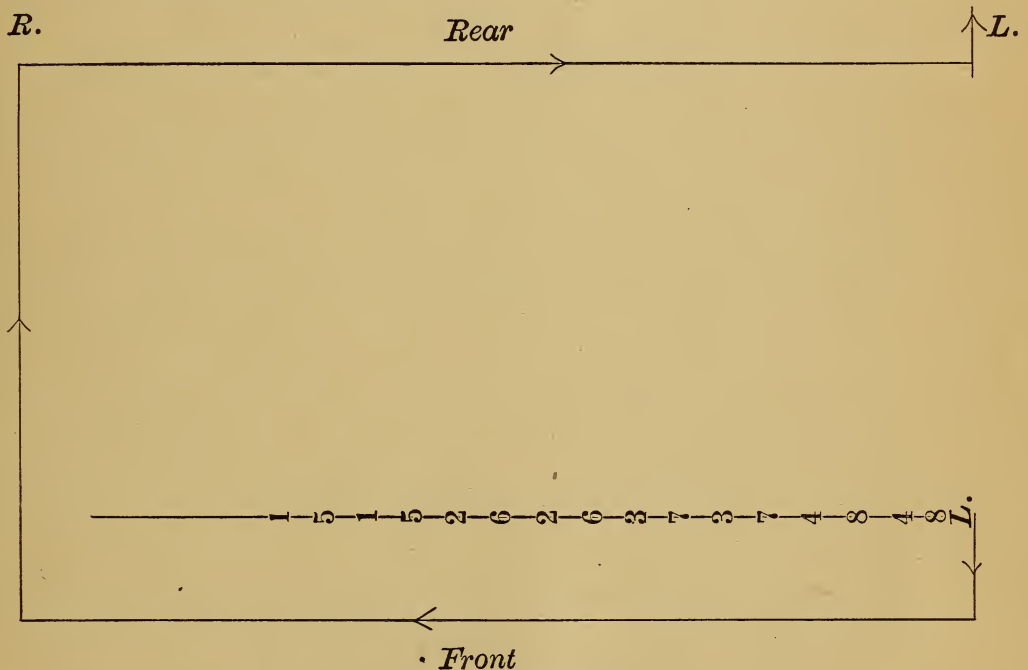
18. Rest one measure, place bells on head one measure; extend right foot to front touching toe on floor on one of measure, and same on three, same to right one measure, same backward one measure, stationary one measure, dropping hands.

19. Repeat 18 with left foot holding bells close together obliquely in front; stationary one measure.

20. Right hand held high toward right; left at side; march side step to right measure; back to center; stationary one measure.

21. Reverse, holding left hand high and right at side; repeat 20; stationary one measure.

22. Drop hands; on four of next measure, right hand on right shoulders, bending body far toward left side; repeat to right, left hand on left shoulder, one measure; take both bells in right hand and extend to right of audience; kneel on left knee two measures, eyes towards floor; rise one measure; stationary one measure.



Wand Exercises—close of 20.

23. Change to left and repeat last five measures; take in both hands one measure; clasp behind back of head two measures, closing eyes, still kneeling three measures; rise and drop hands two measures; stationary one measure.

24. Lines step closely together one measure, joining right hands with right hands and left hands with left hands

making a phalanx; march to front four measures; back to rear eight measures; back to front.

25. Drop hands at front; separate in sections of three, right and left; march around to rear center; fall in by threes alternately.

26. Come to front, marking time; white and blue lines raise balls, forming an arch; red line face rear; come through the arch to front, six to right, six to left; march around to rear center; form couples; white and blue lines drop hands when the last of red lines has passed through the arch; white line fall in behind the right section of the red line; blue line fall in behind the left section of the red line; march to rear; come up center; stop.

27. Couples in red section face inward holding balls high to form arch; leader of white line pass through arch followed by leader of blue line, and so on, white and blue alternating single file; at front, one in white and one in blue pass to right, next one in white and one in blue to left, and so on; march around to rear, come through the arch by couples of corresponding colors.

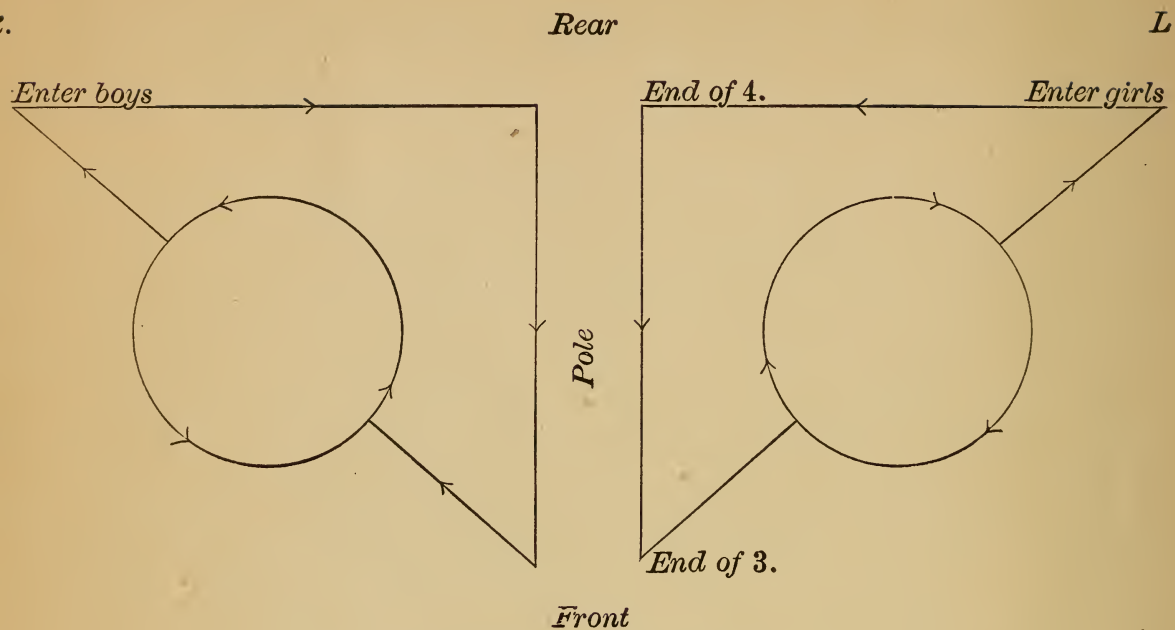
28. At front couples of white turn to right, couples of blue to the left; red couples drop hands when last blue couple has passed through; face front; white and blue march to rear; rear red couple join hands in center, come through to front, white couple next, blue next, and so on; drop hands at front, pass single file right and left, holding bell next to audience at side, one away from audience held high; march to rear, pass at back, pass off at rear side entrance.

MAY QUEEN MARCH.

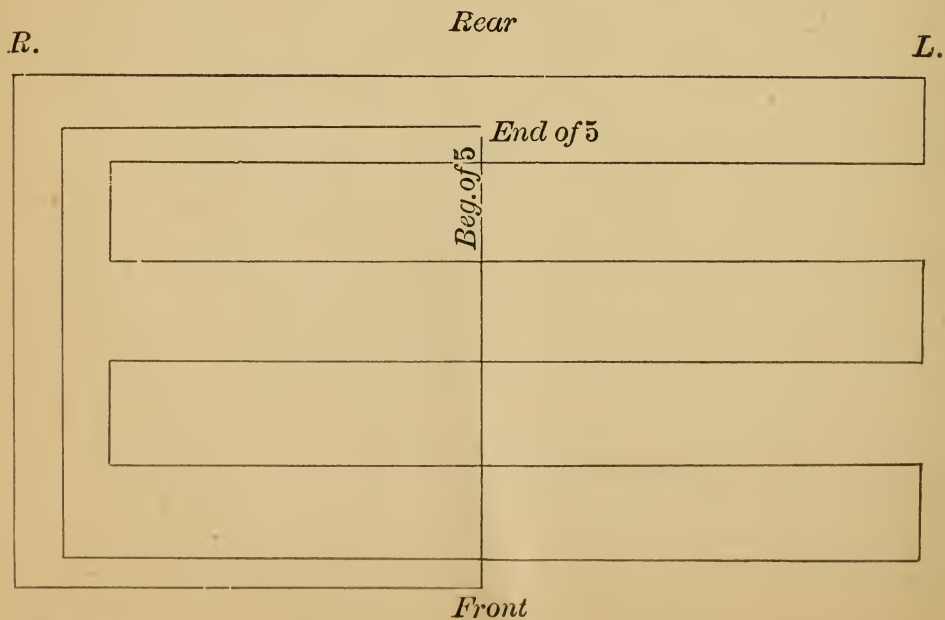
Fifteen girls and fifteen boys. Enter boy dressed in gay costume, garland of flowers about his shoulders, carries a pole about six feet long wound with flowers. First couple, tiny girl carrying crown of roses; boy carrying foot stool decorated with flowers. Second, third, fourth and fifth couples, girls carry baskets of flowers; boys, boxes covered with flowers from which to make a foundation for the throne. Sixth couple, girl carries a scepter; boy a throne. Seventh and eighth couples, boys carry hoops of flowers two feet in diameter; girls, wands of same length. Ninth and tenth, couples, same with hoops of three feet diameter. Eleventh and twelfth couples, hoops three and one-half feet. Thirteenth and fourteenth couples, hoops four feet. Hoops of light wire wound with flowers. Any number of couples may follow carrying baskets, wreaths, wands or bunches of flowers, in as many and various designs as possible. Very small girl for queen, dressed in white swiss or tarleton, profusely decorated with roses, enters last.

1. Pole boy enters first, pole high over head with both hands; march across rear to center, come up center, take place in center, standing pole on end at right side, face rear.
2. Girls enter from the left rear entrance; boys from right, carrying things in order indicated, either over head or on shoulder. The hoops may be passed over right shoulder and under left arm if found too unweildy for size of children. Meet in center, from couples and march center to front.
3. Separate at front, right and left; pass back to rear center, making a circle. Repeat.
4. At rear center fall into single file, boys and girls alternating; at front, boy with pole takes the lead; pass to

MAY QUEEN MARCH.



May Queen March—close of 4.



May Queen March—after 5.

7. Slowly unwind, end child passing to rear center; pole boy remain in center, places his pole overhead, one end toward front, face toward right of stage if boy is unable to bear the weight facing front.

8. First couple pass up front on either side of pole bearer, stop about three feet in front of him, five feet apart.

9. Second, third, fourth and fifth couples: boys place boxes in position for the throne so that the pole will overshadow it. Girls take position, second and third to right, fourth and fifth to left. When boxes are placed, boys take position beside girls, forming a semi-circle around the throne.

10. Sixth couple, boy places his throne on the foundation and takes position directly behind it; girl carrying scepter same position on the other side.

11. Seventh and eighth couples: boys place hoops on back end of pole, girls laying wands on top to start a canopy. Boys remain holding hoops in position overhead; girls form semi-circle by their side at some distance.

12. Ninth and tenth couples same as nine, in front of seventh and eighth.

13. Eleventh, twelfth, thirteenth and fourteenth, same as ten.

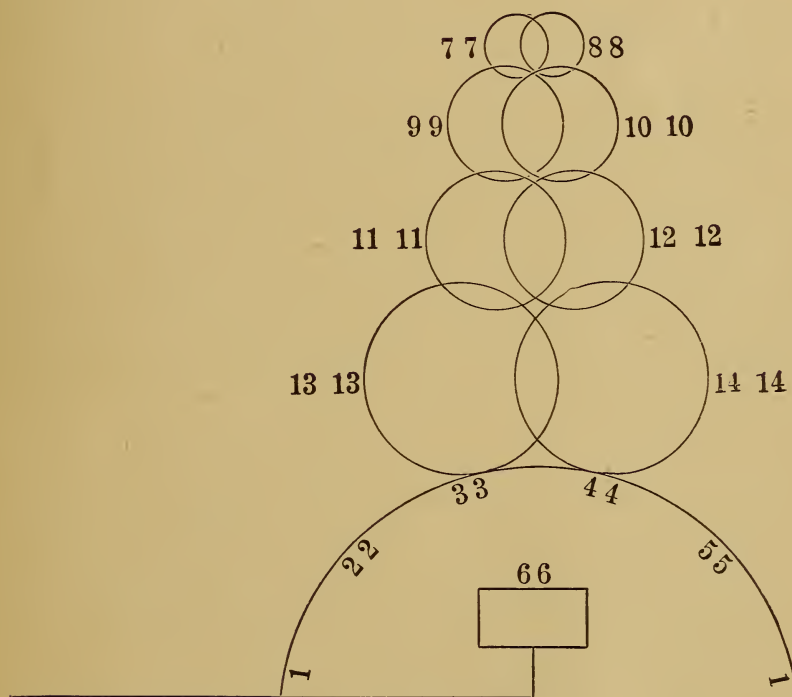
14. If there are other couples, let them fall into a careless semi-circle in the back-ground, or in easy disorder.

15. Enter May Queen from the right front, attended by page and maid of honor; conduct her to throne.

16. Boy with foot stool makes a low bow. places it in position and assists her to ascend the throne.

17. Girl with crown makes a bow, and places it upon her head, after bowing very low, steps back into her place.

18. Girl with scepter steps to front, and bowing low, presents it to the queen; retires to former position.

*R.**L.**Rear**Front*

May Queen March—close of 16.

19. Lights thrown on make an effective tableaux for the close. If desired to prolong the exercise, any song for crowning the May Queen may be sung, after which the girls with baskets pose in front strewing flowers. Queen follows, followed by attendants in the reverse order of couples entering, pole boy last.

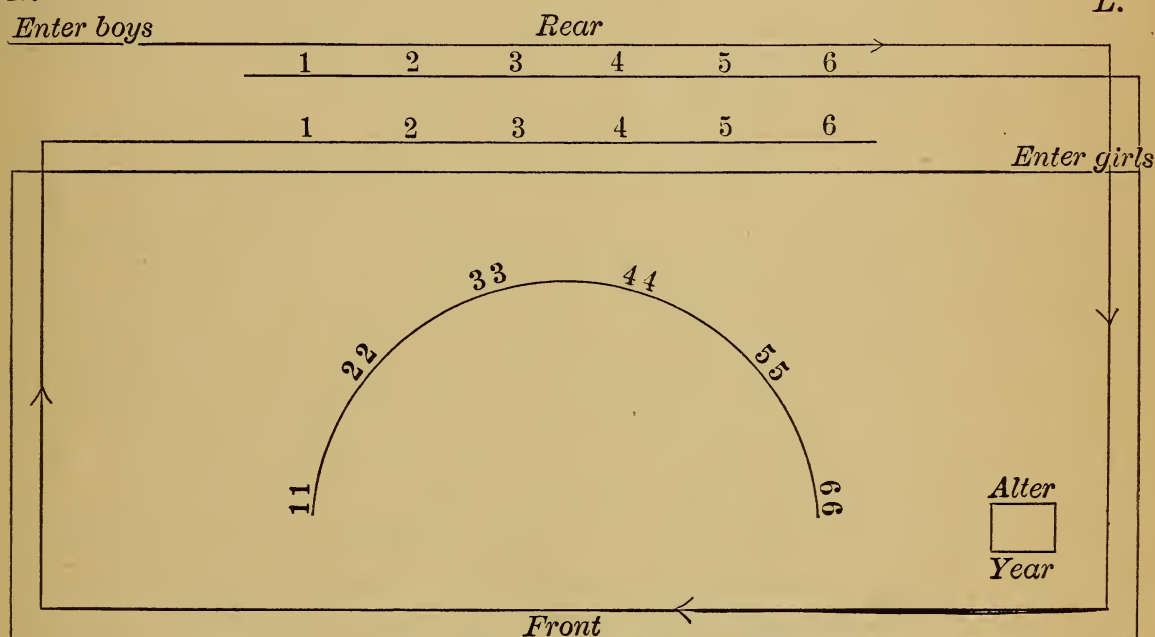
THANKSGIVING MARCH.

Six boys, seven girls. Boys—1, January; 2, February; 3, March; 4, October; 5, November; 6, December. Girls—1, June; 2, July; 3, August; 4, April; 5, May; 6, September. Costumes—January, white cloak cover with cotton scepter in right hand and key in left. February, White with trimming of green, juniper or olive, crown and branch. March, brown cloak spear and sheaf of wheat. April, green dress under brown cloak, basket of seeds. May, white garland of flowers. June, crown of red roses, yoke of same, dark green dress. July, red dress, wreath of wheat. August, yellow dress, orange flowers. September, green dress decorated with brightly colored leaves, barley sheaf. October, brown with edge of green and yellow leaves, basket of nuts, November, gray and brown wreath of pop-corn, carries string of same. December, icy crown, cloak covered with icicles. Queen of the year dressed in regular queens apparel.

1. Boys enter at right of stage, back, side entrance. Girls at the left, march across back. Pass at back, up sides to front, cross at front, return to rear. When passing in the rear stop. Girls in front face front, boys step in line alternate with girls, march to front, holding emblems aloft, march backward to rear. Boys fall back one step, face in former order of marching. March around again, pass in front, pass at rear, march to front. When passing in front, stop, girls in front, boys step forward as before. March backward to rear; to front again. Girls step to front, turn, march to right, boys to left, meet at rear center. March to front in couples. When first couple reaches front stop some distance apart. Face partners, march backward to sides of

stage, stop one measure, march forward; lines passing through each other. Wheel and repeat in opposite direction. Turn at sides, march to rear center, form couples again.

March to front, turn alternate couples right and left, back to rear. Up center again four abreast. Separate at front



Thanksgiving March—Close of March.

couples going alternately right and left. At rear center form couples, pass to front, separate at front, single file to the rear.

While passing in the rear, stop as before, girls in front. Boys step into position alternating with girls. Turn to left. March in line to right of stage, turn, march to opposite side, and so continue in a serpentine until center of the stage is reached; turn face the front. Girl who represents the year standing in front a little to one side. A page may bring in

an altar covered with gold cloth or if there is room it may be on the stage when the curtain rises.

YEAR recites addressing the Months:

“The fruits of the earth are gathered in,
The grains are garnered in the bin,
The store is piled from shelf to shelf,
The earth is teeming in her wealth,
What off’ring on my altar here,
A tribute to the passing year,
Will you my faithful subjects bring?”

JAN.—“I usher in the glad New Year,
When all nature cold and drear,
Dons her garb of snow.
Upon thy shrine I place the key
Which unlocks the year’s mystery
As the happy seasons flow.
Yield my scepter to thy power
In this happy festal hour
With thine altar all aglow.”

FEB.—“Second in the train I come
While the year is blithe and young,
From my brow the laurel crown,
At thy feet lay humbly down.”

MAR.—“My emblems of a day gone by,
When war and tumult never ceased.
Upon thy altar peaceful lie
While we to Ceres spread a feast.”

APR.—“Most gracious queen at whose command
The months engage in gentle strife.
Each proud of thy behest,
Take from my ever fitful hand,
This emblem of the life
Embalmed within my breast.”

MAY—“I come with a joyous laugh and song,
With sweet May flowers and perfume rare,
I shed o’er all the whole year long,
Sweet blessings I with others share.”

JUNE—“Accept in token of my love,
This emblem of the gentle thrall,
Which binds fair Juno’s brow,
A happy bondage from above,
By Hymen’s yoke is made for all
Who at his altar bow.”

JULY—“I come to lay at thy feet,
This sheaf of golden wheat,
The best of all from the harvest field,
With thankful heart on thy altar yield.”

AUG.—“My coffers o’erflow with richest store,
I am counting my blessings o’er and o’er,
Accept this offering from my hand,
A fruitful tribute of the land.”

SEPT.—“Softly advances, now apace,
September with her gentle grace,
The golden sunbeams swiftly fringe,

The green with red and yellow tinge,
While gentle zephyr softly breathes,
We garner in the barley sheaves."

OCT.—"October with her wealth of song,
The merry cadence will prolong,
With dainty nuts of richest brown,
Her offering lays proudly down."

NOV.—"November brings her golden corn,
To offer to the passing year,
She stores the plenteous fruits away,
For winter dark and drear.
Her fitful hearth-fire's gentle glow
Sends forth its loving cheer."

DEC.—"I bring my icy crown and staff
As a tale of the joys that are dead.
No quickening life around me clings
When the joys of summer have fled.
But with thanks for the good that is past
And the happiness granted to you.
I bow with regret to the year that is gone
And turn to welcome the new."

Curtain, or repeat the march in reverse order.

CHRISTMAS EXERCISE.

Mr. and Mrs. Santa Claus. A number of boys representing brownies. A number of girls representing fairies. Scene in Santa Claus' home.

Brownies and Fairies at work on sleds, bicycles, horns, drums, dolls, etc. Mrs. Santa Claus in center directing Brownies and Fairies keep time with their hammers and other implements while singing the following song:

Swiftly we work from morning till night,
With hammers and anvil and tongs,
While to quicken the time in its flight,
Our hammers keep time with our songs.

CHORUS—Then join in a chorus of Santa Claus land.
Hurrah! hurrah! for frolic and fun,
We work and we sing while the echoes ring
From the rise till the set of the sun.

Away o'er the mountains of ice and snow,
Speeds Santa Claus on his gay round,
While merrily bending to and fro,
Our hammers re-echo their sound.

CHORUS—We work with a will for the brave and good,
For the helpless both great and small,
For the poor who need clothing and food.

Our presents are made for them all.

Mrs. Santa Claus.

My little fairies deft of hand
And brownies good and true,
Come, with your gifts before me stand,
And pass in quick review.
I hear upon the frozen track,
The steeds of Santa Claus,
From earthward journey hast'ning back
For other games and toys.
Then if your work is finished quite,
When Santa shall appear,
We'll hold our festal ball to-night,
When stars are shining clear.

Brownies and fairies stop work and rising, sing:

Our task it is finished with care,
We merrily join in the chime,
Of the message that on the air,
To our hearts this glad Christmas time.

(With animation may join in dancing.)

Then join in a chorus of Santa Claus land,
Hurrah for frolic and fun.
We'll dance and we'll sing while the echoes ring,
Till the dawn of the Christmas sun.

Enter Santa Claus. Recites:

I have journeyed afar since the dusk of eve,
I have flown o'er my unseen way.

I have peeped in the homes where care and grief
Borrowed no hope for the glad Christmas day.

Is there aught that my children so dear,
When around them the night wings were furled,
Have seen in their visions so clear,
Of wants of the slumb'ring world.

Little fairy steps forth and recites:

I saw in a dream of earth last night,
A gloomy garret cold and bare,
At work alone by the feeble light,
Sat maiden with golden hair,
And a tear shone in her eye so bright,
For Santa never entered there.
So I fashioned this doll with loving skill,
And decked her garments bright,
When Santa Claus comes her wish to fulfill,
To place at her door to-night.

(Passes the doll to Santa.)

BROWIE—"I have worked all day upon this sled
For little crippled Dick."

A GHOUL—"And I have for that naughty Tom,
This ugly crooked stick."

FAIRY—"A mirror here for pouting Nell
Her discontent to spy."

FAIRY (with closed box)—"A secret here no need to tell,
Till the lid wide open fly."

FAIRY—"A book for Susan,"

BROWNIE—"And a kite for Sam."

FAIRY—"A drum for Johnnie,"

BROWNIE—"And a hoop for Tan."

All together.

We each have woven a flower,
Into this garland of beauty,
To adorn in this festal hour,
A child who swerved not from duty.

Santa Claus.

You see that your gifts have laden my pack,
My reindeers without are prancing,
To the waiting children I hasten back,
While the mid-night stars are glancing.
Go join in your revels till break of day,
With harmony so entrancing.
May the halo of Christmas round you play,
Your festival joy enhancing.

Curtain, or exit Santa Claus. All sing:

Away to our revels we haste with glee,
To dream no more of the Christmas tree.
We'll join in the dance light hearted and free,
As the rippling waves that cover the sea.

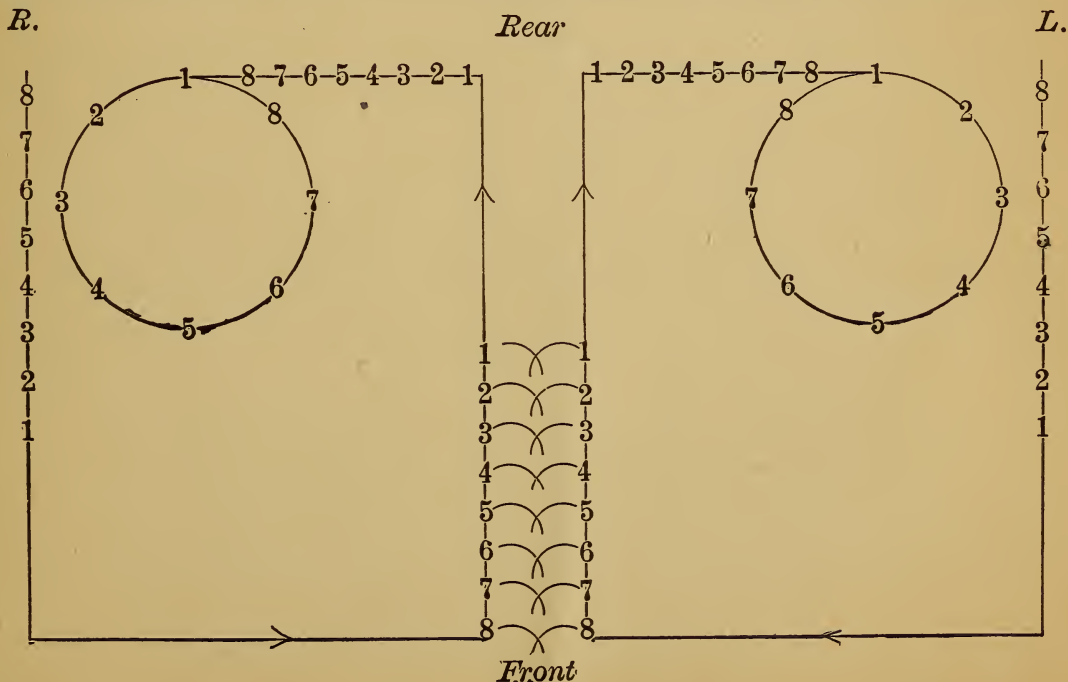
(Repeat softly, exit while repeating.)

HANDKERCHIEF FLIRTATION DRILL.

ARRANGED AFTER ADDISON'S FAN DRILL.

Sixteen Girls. Costume: Large design in Cambric or Chally, Princesse with Train. Full Evening Dress. This Exercise should be rendered in a very slow and graceful manner. Two Divisions. First Division carry delicate Blue Silk Handkerchief. Second Division Same in Pink.

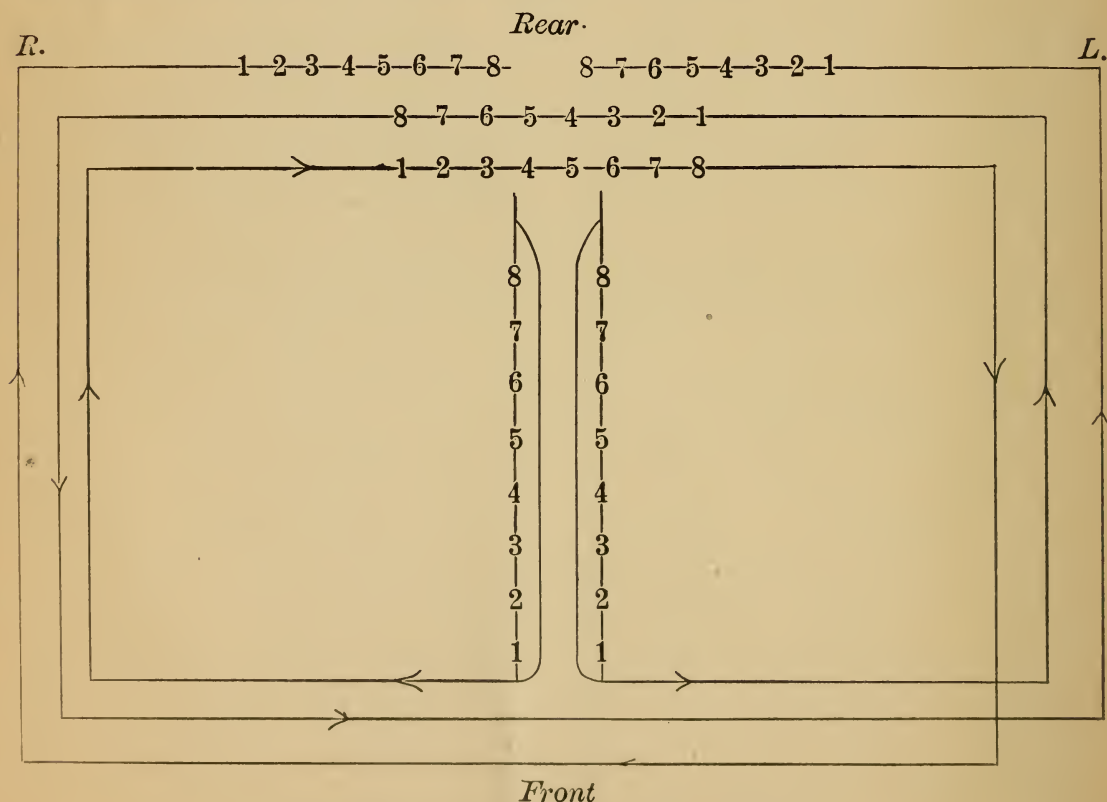
1. Enter from rear back entrance, handkerchief in right hand, fanning leisurely in time. March up sides, across front. As the lines meet in the center, bow very low, join hands, holding handkerchief high in the center. Down center to the rear. Separate. Across rear to the side, forming a circle. March around twice, waving handkerchief high over head.



Handkerchief Flirtation Drill—For 1.

2 At rear center form couples, march up center to front, join hands, forming arch.

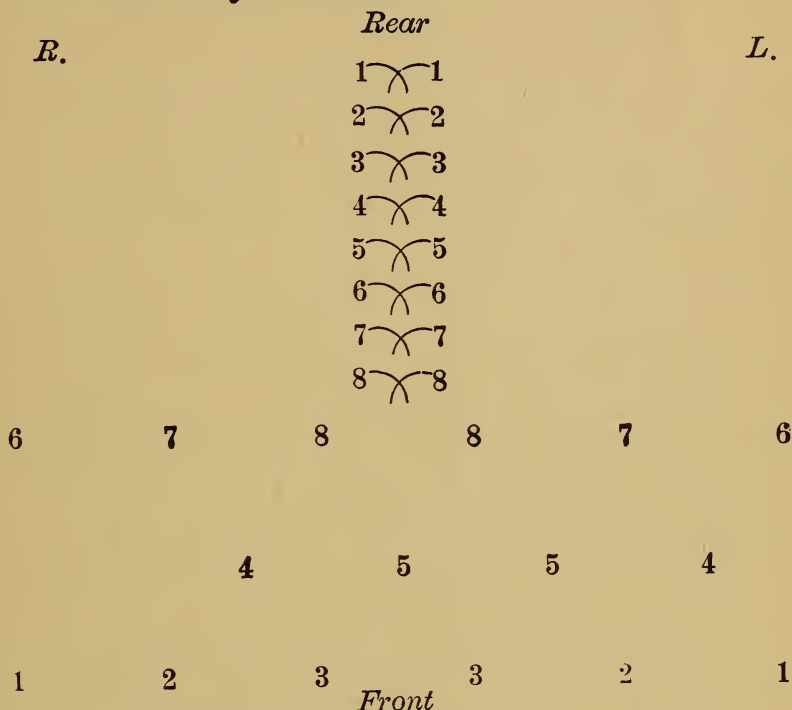
3. Rear couple come through the arch to front and separate right and left, facing audience, handkerchief in hand toward audience, held by center, waving, head to one side, smiling. Across front, down sides, across rear, pass in the rear, up sides, pass in front, looking disdainful as if ignoring the other division. Back to rear center.



Handkerchief Flirtation Drill—After 3.

4. Form an arch by raising hands high in center without facing partner. Rear couple come through arch. Separate.

Form a row of six in front, four on the second row, and six on the third. The middle row stand alternating with the others, that faces may be seen.



Handkerchief Flirtation Drill—After 4.

5. One measure handkerchief in repose, hanging carelessly at right side.

SALUTATION.

6. One and two of measure bow low. Rise on three and four. On four of next measure handkerchief placed to lips, gracefully toss kiss to right. Repose one measure. Change to left hand one measure. Kiss to left one measure. Repose one measure.

INDIFFERENCE.

7. Take in left hand one measure. Toy carelessly, folding back over hand, poising the head gently to the right,

looking indifferent, two measures. Then wrap gently around the hand, poising the head toward the left two measures. Take in right hand one measure. Drop to right side one measure.

INVITATION.

8. Beckon to the right one measure, head very slightly to the right, smiling in invitation. Change to left hand one measure. Repeat with left hand. Return to right hand one measure.

REPULSION.

9. Extend the right hand to right of audience with an impatient, angry gesture one measure. Frowning. Change to left one measure. Repeat to left one measure. Take opposite corners and twirl round and round, tossing head back with disgusted look on face two measures.

REPENTANCE.

10. Gradually relax and slowly regain smiling expression, looking demurely toward audience, and spreading handkerchief from corner to corner, slightly inclined forward, three measures.

SCOLDING.

11. Repose one measure, bend right arm, slightly extend toward front and shake briskly, shaking head as if in angry warning, three measures.

COMPLACENCY.

12. Slowly regain composure and change handkerchief to left hand two measures. Wave gently as 11. Expression "I did not mean it after all" three measures. Return handkerchief to right hand one measure.

ATTENTION.

13. Repose one measure. Raise head, bending elbow, palm extended to front, head turned slightly, face saying intently, Listen! three measures. Lower to side one measure.

SURPRISE.

14. Change to left hand one measure. Extend to audience toward front expression, "Is it you," I was not expecting you? three measures. Change handkerchief to right one measure. Repose.

CLOUDS.

15. Fold handkerchief into cap by holding by opposite corners, forming triangle with diagonal, horizontal at top, held in front one measure. Place on head, bringing ends up on top, and tying so that the other corner is under cap well toward front. Look at floor sorrowfully with hands clasped in front three measures.

SUNSHINE.

16. Push cap back jauntily, one measure. Smile at the audience, toying with dress on either side, three measures.

MEDITATION.

17. Repose one measure. Take cap off one measure. Untie two measures. Take in both hands, palms clasped together, allowing edges to extend over shoulders, place both hands on right shoulder, head toward right, eyes slightly drooping as if in meditation three measures. Repose two measures.

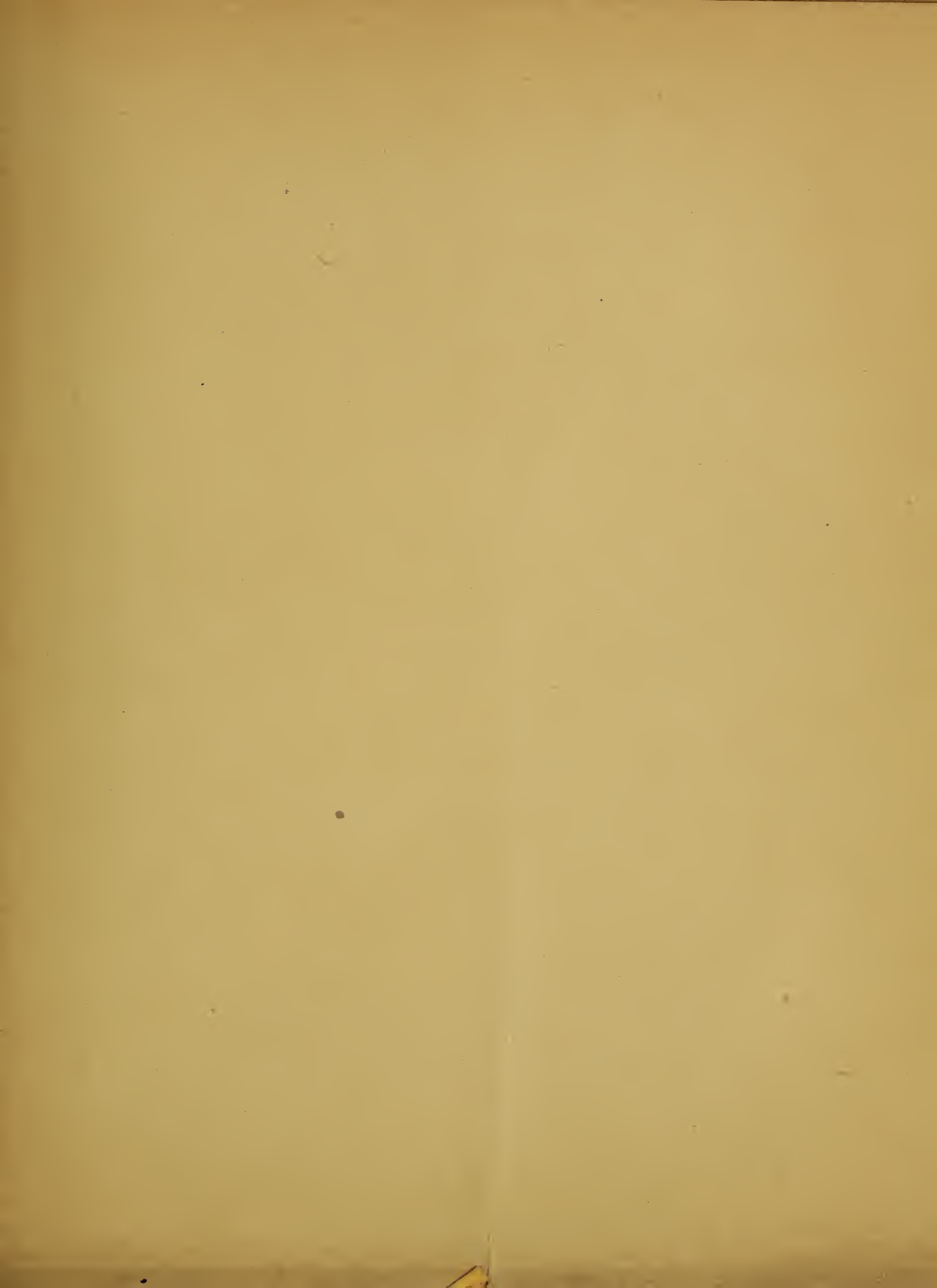
FAREWELL.

18. Take handkerchief in left hand one measure, stoop gracefully. One and two of measure take train in right hand. Three and four rise. Keep side step to left of stage. Six measures handkerchief held by center, waving toward the left. Repose one measure. Back to center, drop train, repose one measure.

19. Repeat 18 to right, changing train to left hand.

20. Repeat 19 to rear. Bow very low at rear, waving farewell with handkerchief. Drop train, come to front and bow again.

21. Pass off stage by repeating or reversing 1 to 6 inclusive, or by alternate couples right and left.



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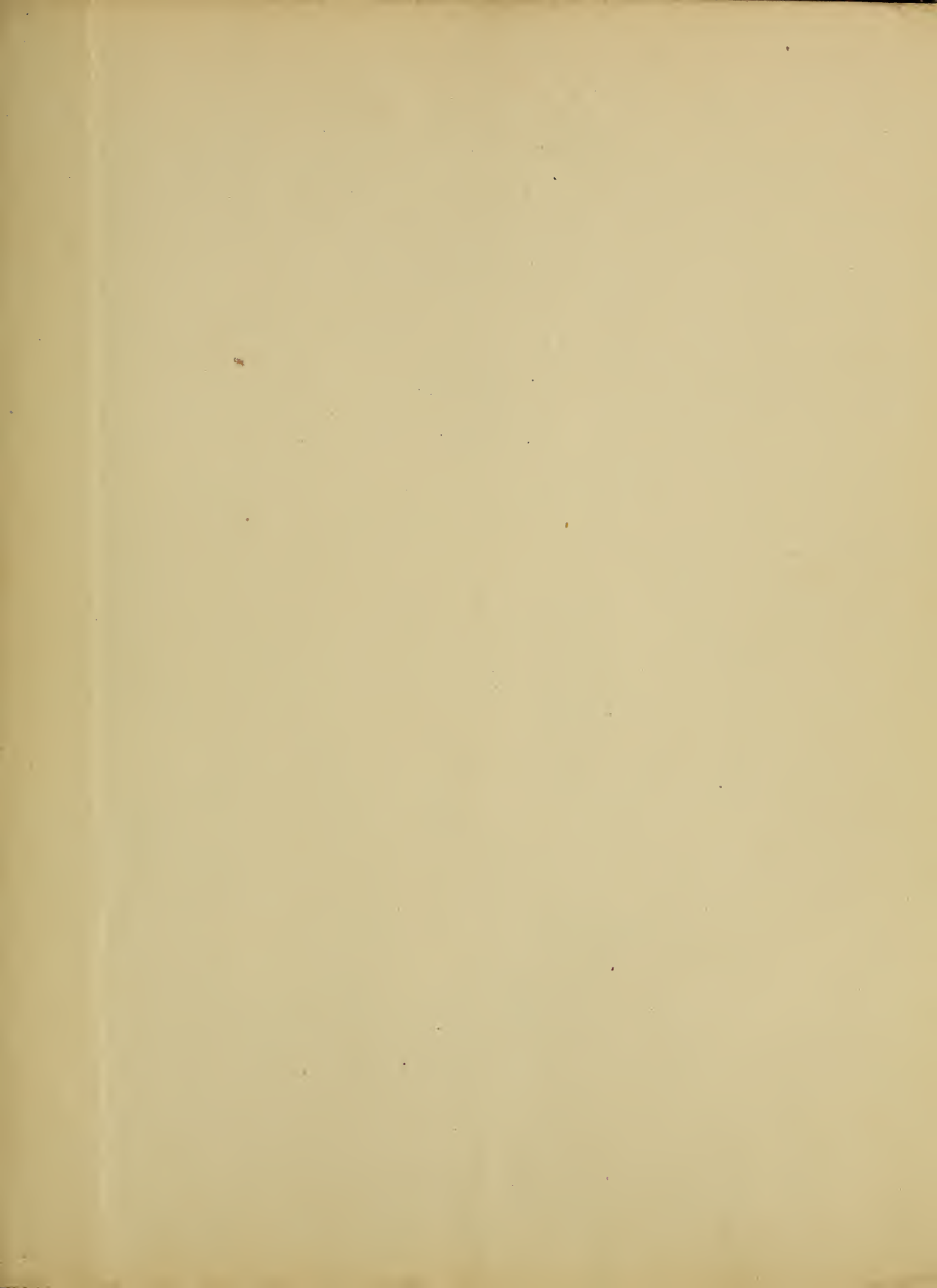
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